

# The Hillandale News



The official journal of the  
**The City of London  
Phonograph and  
Gramophone Society**  
inaugurated 1919

NO. 90

JUNE, 1976.



# SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHON and that its objects shall be the social intercourse of its member study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Vice Secretary, Financial treasurer and Meetings Secretary, who shall in in October, and who shall be ex-officio members of the Con
3. That the management of the Society be vested in a Committee, Meeting, and with power to co-opt, and that its duties shall be t objects. Written notice must be given to the Secretary one clear ing of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nom meeting of the Society on the payment of an annual subscriptic Meeting, which is renewable twelve calendar months thereafter.
5. The financial Treasurer shall, once in every year, submit a state Auditor elected by the Society and shall furnish a Balance Shee for the inspection of members at each Annual General Meeting.

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Overseas members are requested to send **STERLING DRAFTS** or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the U.K. To save postage in mailing receipts, these are sent out with the goods or next magazine to members. **PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY"**.

**MEETINGS** are held at the "John Snow" Public House, Broadwick Street, Soho, London, W.1, on the first **MONDAY** of every month commencing at 7.00 p.m. In addition, regular meetings are held at the following centres:

**HEREFORD** Details from the Secretary, D.G. Watson, [REDACTED] Tupsley, Hereford.

**MIDLANDS** Details from the Secretary, P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]

**MANCHESTER** Details from the Secretary, Clive Thompson, [REDACTED] Mosley Common, Worsley, Lancs.

**VICTORIA, AUSTRALIA** Details from C. Gracie, [REDACTED] Cavendish, Victoria 3408, Australia.

**ZURICH, SWITZERLAND** Details from the Secretary, Herr W. Schenker, [REDACTED] Zurich, Switzerland.

**MEMBERS PLEASE NOTE** that all money should now be sent to our Treasurer, B.A. Williamson, [REDACTED]  
[REDACTED] Liverpool, L15 1LA.

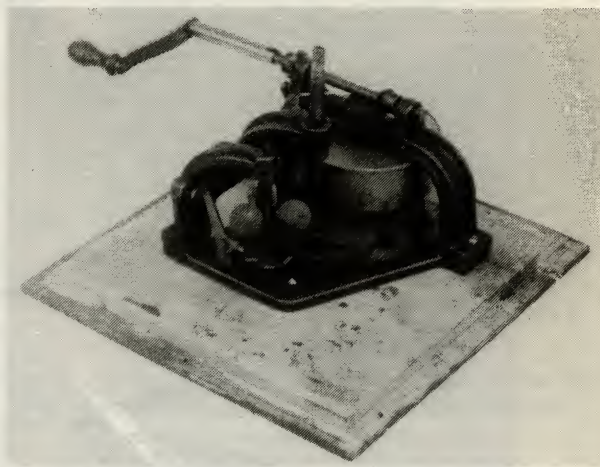


## CHAIRMAN'S CHAT

As 1977 approaches, various plans are afoot for exhibitions, books and general celebrations for the 100th Anniversary of recorded sound. I have heard rumours of various books being planned both inside and outside the Society -- one hopes that the latter will not include too many hack-written productions like the two I have had occasion to review somewhat unflatteringly in recent issues of this magazine.

I feel there should be some co-ordination within the Society, and therefore ask that anyone contemplating a book, an exhibition or whatever for the centenary year should write to me now with an outline of his or her plans.

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An early version of the Gramophone familiar to members from the 1908 New Zealand catalogue as the Baby Monarch. This has an eight-inch turntable driven by a transitional kind of motor, half-way between that of the Trade Mark model and the worm-drive variety fitted, for example, in the 1908 Baby Monarch.

(This gramophone will be sold at Christie's, South Kensington, on August 11th).

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### FRONT COVER ILLUSTRATION

A group of soldiers of the 3rd Regiment, R.H.A. gathered round a "H.M.V.102" in a German Barracks in Verden 1947. Hit tune then was Russ Morgan's "So Tired".

## Gramophone Department.

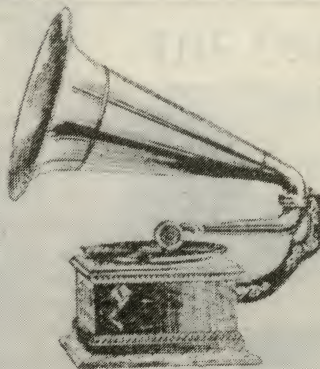


### Victor Gramophone, price 70/-

Complete with Tapered Arm, Exhibition Sound Box, 8-in. Turntable, plays any size records.

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Ten-inch Turntable, Tapered Arm, Special Spring, can be wound whilst playing. Exhibition Sound Box, 26-in. Brass Horn.



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54, LIME STREET,

See preceding and following pages.



Society member has acquired an incomplete coin operated "ROSENFEILD ILLUSTRATED SONG MACHINE". This is an arcade machine showing a series of "naughty" stills automatically accompanied by a phonograph cylinder. Any information concerning the machine is eagerly sought, especially the whereabouts of a complete machine, with a view to photograph or make drawings of the mechanism to enable me to make up the missing parts. Please contact J. H. Balchin, [redacted] Staines, Middlesex. Telephone [redacted]

## THE TWELFTH YEAR OF OUR SOCIETY MAY 1930 to APRIL 1931

(Researched by Frank Andrews 1-5-76)

Before coming to the reports for the twelfth year, I would like to observe that the Society was probably going through a difficult period, for not only was it no longer possible to buy new phonographs and cylinder records, or Diamond Disc machines with their vertical cut discs, with a consequent loss of enthusiasm having been cut adrift, as it were, but the membership may also have been affected by the recession, or "slump" as it was called here. Whatever the prevailing conditions were, the enthusiasm shown by Mr. Felix Sykes in forwarding reports of the meetings of the Society to the Talking Machine and Wireless Trade News, or its companion paper, had diminished compared with former years. As a consequence I have been able to find only six reports of meetings for the year in question, which are as follows:-

### The Annual General Meeting in May, 1930.

No report, and this is the first time that I have been unable to find a report of an annual general meeting. I must add that I have never seen back issues of the "Gramophone" and it may be that we had reports of our meetings published in that periodical.

### No report for June 1930.

July's and August's reports were submitted together.

### July 1930.

Our July meeting took the form of a concert of Blue Amberol records played by Mr. Maskell who brought along his Diamond Reproduser fitted with a 2 inch mica diaphragm.

The programme of records consisted of 25 items including:- The Marriage of Figaro Overture — Garde Republicaine Band (27071); O Star of Eve, Tannhauser (28196); O Happy Day, O Day so Dear — Margaret Keyes (28176); Hungarian Fantasia (2221);

Invitation to the Waltz (1773); The King of France — Sousa's Band (5441); A Loved Voice — Hughes Macklin (23239); Dream Melody, Intermezzo (1775) and Tchaikowsky's Marche Slav (5257) — both played by Victor Herbert and his Orchestra.

### August 1930.

At our August Meeting, Mr. R.H. Clarke demonstrated a number of Blue Amberols with a reproducer fitted with an aluminium diaphragm.

The programme consisted of cylinders by Sousa's Band, H.M. Irish Guards Band, La Garde Republicaine Band, together with vocal selections by Selma Kurz, Gustave Huburdeau, Alan Turner, Eleanora de Cisneros, and others.

Among the items played may be mentioned: Ben Bolt (28103); Fest Overture (23210); The Two Grenadiers (27151); La Gipsy, mazurka (5390); Una voce poco fa, from the Barber of Seville (28147); Love's Dream after the Ball (2454); Schubert's Serenade on a Columbia Indestructible; Venetian Song (1610) and Le Fille de Madame Angot (27129).

The Society meets every third Thursday in the month at 7-30 p.m. at the Food Reform Restaurant, Farnival Street, Holborn.

Felix Sykes — Recording Secretary.

### No report for September.

### October, 1930.

Our October Meeting was devoted to a demonstration of Blue Amberol cylinders kindly lent to us for the occasion by Mr. R.H. Clarke.

The programme of records included "The White Man" — Sousa's Band (5242); Sally in Our Alley — Charles Compton (23062); Believe me if all those Endearing young Charms — Anna Case (28108); My Dreams — Thomas Chalmers (28144); My Lady Lu — Walter van Brunt (1536); Valse Caprice, piano solo (4036); Prologue from Pagliacci — Thomas Chalmers (28174); and Gounod's Serenade — Maire Rappold (28175).

Our meetings are held every third Thursday at 7-30 p.m. at the Food Reform Restaurant and all cylinder enthusiasts are welcome.

Felix Sykes.

**No report for November.  
December, 1930.**

Our December Meeting, held on the 18th, was devoted to a demonstration of both Wax Amberol and Blue Amberol cylinders and Mr. R.H. Clarke provided the programme.

The Wax Amberols played included (1) Mignon, selection — National Military Band, (2) A Night in Venice — duet, (3) Wilkins Micawber and Uriah Heep — Bransby Williams, (4) Merry Widow Selection, (5) Selection of Gounod's waltzes, the last two items played by the National Military Band.

The portion of the programme of Blue Amberols included:- O Flower of all the World — Hughes Macklin (23187); Say not Love is a Dream — Elizabeth Spencer (1610); Long, Long Ago — flute solo (1993); La Cinquantaine — Maurice Marechal (4489), and a number of seasonable Christmas titles.

Meetings are held on every third Thursday in the month at the Food Reform Restaurant, Funnival St., E.C.1, at 7-30 p.m.

Felix Sykes — Recording Secretary.

**January, 1931.**

Our recent meeting took the form of a Blue Amberol Concert arranged by Mr. Maskell. Included in the programme were the following:- Flotte Bursche Overture (26050); — Johann Strauss Concert Band; Rocked in the Cradle of the Deep — Frank Croxton (1517); Concert Fantasia — piano solo (4667); Ah, lo vedi, Cavalleria Rusticana — Avezze/Daddi (22410); An Evening in Toledo — Strauss Concert Band (26007); Kathleen Mavourneen — Thomas Chalmers (28164); Morte d'Otello — Constantino (28140); Polonaise de Straensee — Garde Republicaine (27096) and O Kehr Zuruck, from Tannhauser — F. Egenieff (28154).

Felix Sykes — Recording Secretary.

**No report for February, 1931.  
March, 1931.**

On Thursday, March 19th, the Society was indebted to Mr. Arthur Kingston, the well-

known Cinematograph and 'Talkie' Engineer, for a demonstration of his recent invention, the "Kingston" Home Recorder.

Mr. Kingston first demonstrated his Acoustic model for use on any ordinary gramophone. He made a talking record and immediately reproduced it on a portable machine.

The audience was astounded at the surprising volume and naturalness of the reproduction.

The "Broadcast" model was the next recorder used. By simply plugging in a lead from the Pick-up recorder to a wireless set, a record was made of the item being broadcast at the moment.

The special advantage of this outfit was very apparent when Mr. Kingston played part of a record he had made of the Prince of Wales' speech from South America. The reproduction of this was remarkably full and clear. Mr. Kingston's new Microphone was next used in conjunction with the "Broadcast" equipment, and with this ordinary speech can be easily recorded at a distance of four yards from the microphone. A whispered sentence, when reproduced could be heard by everyone.

Records were then made by the audience including Mr. E.M. Mills (Editor of the "Gramophone and Radio News" and of the "Talking Machine & Wireless Trade News"), Mr. A.F. Sykes, and Messrs. Charles Cobb and pupil, who played banjo duets. This concluded a very interesting and enjoyable evening, Mr. Kingston being accorded a hearty vote of thanks.

In the near future the Society will devote an entire evening to recording a full concert of several artistes, (vocal and instrumental), by means of Mr. Kingston's "Microphone" outfit.

The Society is anxious to develop the Radio side of its activities and will welcome new members. Meetings are held monthly at the Food Reform Restaurant, Funnival Street, Holborn. Subscription is 5s. annually. Full particulars from R.H. Clarke, 5A, Tynemouth Terrace, Tottenham, N.15.

Felix Sykes — Recording Secretary.

**No April Report.**



## THE CHAIRMAN IN CORNWALL

Early in March it was my pleasure to visit, with other members of the Musical Box Society of Great Britain, the West Cornwall Museum of Mechanical Music. Situated a few miles from Penzance, this is the brainchild of Doug Berryman, whose particular interest lies in the larger forms of mechanical music — orchestrions, player pianos and the like.

The Museum is divided into two main sections, the first containing mainly coin-in-slot instruments, ranging from a large upright Symphonion to such rarities as the Hupfeld Phonoliszt Violina (the latter 'awaiting restoration', a homely touch reminding one of one's own collection). In the other room (a converted granite barn) is the big-time stuff, one end being dominated by an Aeolian pipe organ and the other by a Ruth fairground organ. Other items include three reproducing pianos and an Aeolian Orchestrelle.

The latter was for me the most covetable object on display; Arthur Ord-Hume, editor of 'The Music Box' gave us a highly skilled performance upon it and left me wishing that I had a house big enough to fit one in and still leave room for the sound. For those unfamiliar with the instrument, let me explain that it is a large and highly developed form of reed-organ played by a perforated paper-roll like that of

a player-piano. The control provided by the foot-powered pneumatics, the range of stops and the swell shutters means that the operator is in a similar position to that of an orchestral conductor, in charge of volume, tempo, and the choice of instrumentation. Incidentally, it was the sudden urge to buy an Aeolian organ (whether a pipe organ or an Orchestrelle I am not sure) which led in a slightly roundabout way to the beginning of Compton Mackenzie's interest in matters gramophonic and thence to the foundation in 1923 of 'The Gramophone'.

A few talking machines were also on display, most of them high up on a shelf suspended from the rafters and including a BC Graphophone and a Paillard's Echophone. An Amberola 50 was more accessibly placed and played Alexander's Ragtime Band. This particular Blue Amberol had been played several thousand times for the first minute or so to visitors to the Museum; we heard it right through, and it was remarkable how little difference in wear there was between the two parts of the record.

From the sales counter, I came away with reprints of a Graphophone Grand poster and two Edison Phonograph catalogues. If you are holidaying in Cornwall, do make a point of visiting the Museum at Goldsithney.

## A DARNED GOOD VOICE

By John Stannard

The dominating success of Peter Dawson's career as a singer was undoubtedly through the phonograph and gramophone recordings he made.

Despite many world tours of very popular concerts more people knew of Dawson's charming baritone voice through his recordings. And it was during one of his early concerts in London that a bearded gentleman introduced himself to Dawson as managing director of Edison Bell Phonograph Company — namely Mr. James Hough.

He put the proposition to Peter Dawson that as soon as possible he should visit his recording studios at Euston Buildings, London N.W., and have his voice tested with a view to making phonograph records for the buying public.

A date was fixed and a very elated Peter (born 31st Jan 1882 — then about 20) arrived at the studios ruminating the possibilities of his future career as a recording artist. Dawson met again James Hough and also Edward Hesse the musical director of Edison Bell Company and together they selected a song which would be suitable for a test recording — this was "Long ago in Alcalá".

Everything was made ready and the chief recording engineer, an American, Mr. Russell Hunting, positioned Dawson in front of a small recording funnel and the song started. Hunting placed a firm arm on Dawson's shoulder and pushed him closer or further from the funnel as the song progressed. In two minutes it was all over.

Dawson now tensed up was ushered through in to a play-back room. Here the freshly recorded cylinder was placed on what Dawson describes as "an ordinary phonograph" and

played. James Hough was there together with Russell Hunting and Edward Hesse they listened. Dawson sat open-mouthed with a look of astonishment as he heard his own voice for the first time. When the song was finished he was clearly very pleased with himself. But not so Russell Hunting, he showed disappointment.

"His voice is too powerful and that makes it difficult to record," declared Hunting, waving his hand towards the new cylinder. "There is a lot of blasting — it just won't do!"

Dawson's face dropped, his hopes of a career as a recording artist falling by the second.

Then James Hough who had been sitting quietly gave his verdict: "Yes, his voice is powerful, but the diaphragm you used is too ruddy sensitive," he glared at Hunting. "I'm sure you can make some adjustments to overcome that trouble."

Turning to Dawson with a warm smile he asked: "When can you come again for another trial?" Seeing the look of disappointment on the singer's face Hough spoke loud enough for Dawson to overhear the remark he made to Hesse, the musical director: "I think his voice is a winner."

Thoughts flowed through Dawson's mind as he waited for the return visit to the studios. Supposing the American could not record his voice properly at all! But he could still hear what James Hough had said, 'His voice is a winner.' This gave him confidence and with the knowledge that he was young and did possess a voice, and always his pretty wife Nan would be encouraging, he set forth yet again to Euston Buildings.

As Dawson entered the studio he was

naturally not favourably received by Russell Hunting, but he knew that Mr. Hough had put the onus on Hunting to make a reasonable record of his voice, and could see immediately that Hunting had made special preparations.

The recording funnel was entirely different from the one used previously, and of course the diaphragm had been modified to handle the singer's rich tones. Hunting made Dawson sing the song over a couple of times first so he knew exactly where the full tones occurred. When recording the actual cylinder Hunting again held Dawson's shoulder and gently swayed him to and from the mouth of the horn for the low and open notes.

As they listened in the play-back room the result was very pleasing, with a complete absence of blast. Dawson was more than satisfied with the results, but waited with baited breath to hear Russell Hunting's verdict.

After stopping the phonograph Hunting paused, then in his American drawl pronounced: "Yeah, that's it". Turning to face Dawson he grinned: "You've got a darned good voice."

#### NOTE:

The first phonograph cylinder issued for sale was the song "Navaho" on which Dawson had his Christian name changed to Leonard — another one of Russell Hunting's meddlings. But after a few weeks James Hough changed it back because of Dawson's increasing fame in the concert world, so the next cylinder recorded began: "The Bandelero", sung by Peter Dawson, Edison Bell Record!"

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### MATTERS ARISING FROM THE APRIL 1976 ISSUE OF HILLANDALE NEWS

By Frank Andrews

Although not entirely to blame, I wish to apologise to members for the fact that two reviews of George Baker records appeared twice within the pages of Issue No. 89. This came about because I had submitted two separate articles on separate occasions, the reviews

being suitable for both, and I did not know that both would be acceptable and would be printed in the same issue of our journal.

"SOME FACTS ON BEKA" by Mr. KEESSEN.

Mr. Keesen is an old "Pen Friend" of mine, although it is some time since we last corresponded. I much enjoyed his short article, especially the six accompanying label illustrations. May I make the following observations?



The paragraph which contains the record styles and the sizes of the discs, on page 472, was not set out to read 'respectively'. The correct listing should read:-

7" double and single sided.....Beka Record.

8" double and single sided.....Beka "Ideal"  
(Disque Ideal)

10" double and single sided.....Beka Grand Record

11" double and single sided.....Beka Sinfonie  
(Beka Symphony)

12" double sided.....Beka Meister Record.

The above are the Beka records that were on sale in Britain.

The "Beka" and "Beka-Saphir-Record" were not generally on sale in Britain, although it may well be that they were obtainable from Carl Lindstrom (London) Limited. The vertical cut "Saphir" discs would not have been available for very long, had they come here, for they were not put on sale in Germany until about June 1914.

What is interesting about the "Beka" record illustrated is that it carries a matrix/catalogue number in the 35,000 series, which series I have always taken as peculiar to the City Road, London, ledger of Beka Records. In my matrix listing I have numbers 35360 and 35366 noted. The only disc I know of which may tie in with 35363 "Grossmutterchen", as illustrated, is Coliseum Record by Rouch & Rosen, a bassoon and flute duo playing a Polonaise which has not been given a title. Does Hartel Flöte mean Bassoon and Flute?

Can Mr. Keessen give any indication as to when that style of "Beka" label was extant in Europe? The matrix numbers in England were on released records circa the first three months of 1914.

As regards the Beka Meister Records, Mr. Keessen is in error where he says that Beka Meister Records were launched in 1911. The first Beka Meister Records issued in England were released in January 1907, and these were truly Beka records and not Carl Lindstrom A.G. "Beka Meisters". The Lindstrom controlled "Meisters" were put on sale in 1911, in May, and these records bore "M" prefixed catalogue numbers, shown as Serial M.53 in the illustrations, which record was released in January 1912.

The "M" Series began in May 1911 at M.26. Fifty sides from the earlier Beka Meister Records were given numbers M1 to M25. Seven sides of these earlier issues were deleted from the catalogue when the "M" series began. The odd number of sides is explained by the fact that one side was

used with two different couplings.

I think, when the matter is investigated, that the "Meister" Orchestra of 1911 will turn out to be the Orchestra which is on the Parlophon records on sale in Germany with P pre-fixes. Has anyone correlated the matrix numbers on the British Beka "Meisters" with the German Parlophons? I speak of the Orchestral Records and not the vocals, which are mainly City Road masters in a 9,000 series.

To be exact, the Beka Record G.m.b.H. was taken over by the company Carl Lindstrom Aktiengesellschaft of Berlin and not by Carl Lindstrom, the Engineer.

"THE DOMINIONS" by BARRY RANAUD.

Once again we have the failure of the "Dominion Gramophone Records, Limited" ascribed to Elsie Carlisle's "My Man of War". This was the story told to me when I first became acquainted with the Dominion Record. I should have thought that if the record was going to have any influence at all, it would have been to increase the sales of Dominion Records, at least as far as that particular disc was concerned, if we are to judge by the market which there is for that type of material as evidenced by the pornographic literature and "Blue" films which are making fortunes for some today. If litigation was brought to bear on the issuing company, can Barry, or anyone else, tell me who were the prosecutors or plaintiffs in the case as I would dearly like to follow it up. I have never seen anything mentioned in connection with that record, or any other that was issued by the Dominion Company. Mr. Walker, who in recent years issued a listing of Ragtime recordings made by British Artists, and who collaborated with Brian Rust on the British Dance Bands discography, told me, at the last record bazaar, that he had interviewed Elsie Carlisle (who is still with us) and she denied that the failure of the Dominion Record was in any way connected with her notorious record. She ascribed the failure of the Dominion Records to the arrival on the scene of the newly formed Decca Record Company, Limited, in 1929, which company were fortunate enough to be able to arrange with the Decca Gramophone Company Limited to have their records distributed to the trade. The Decca Gramophone Company had been in existence since, I think, 1913, as Barnet Samuel & Sons, which company began dealing in its own gramophones before the Great War, bringing out the first of the famous "Deccas"

during the War of 1914-18.

This ready-made distributing organisation gave the Decca Record Co. Ltd. a distinct advantage over a company which was still in the process of establishing itself on the market. And of course, the Wall Street "Crash" had its effects in this country with regard to commercial affairs. Dominion records "failed" in 1930.

## THE CHAIRMAN'S CHAT, AND THE SOCIETY'S NAME.

I am one of those who would like to see the name of the Society changed, but I am also conservative minded (in the real sense of the word, and not in its political connotations!). I would like to see it changed on two grounds:-

1. The present title is cumbersome. "Talking Machine" in the title would, and could, cover all types of recording machines and all types of reproducing machines, and this would easily encompass old radio sets, the early attempts at wire, tape and other types of "continuous" recording and reproducing machines. There is no necessity to add "Radio", "Wireless" or any other type of sound machines to the style.

2. It is incongruous that the City of London Phonograph and Gramophone Society should hold meetings in Zurich, Switzerland; Victoria, Australia and Manchester, Lancashire, — vide inside cover of any recent "Hillandale News"!

We cannot ignore the fact, that since the introduction of the Hillandale News by the City of London P. & G. Society, the Society has begotten itself of two identities, viz: (a) The continuation of a Society for collectors and enthusiasts in London and its environs, and (b) a Society which supplies a magazine, printed matter, and hardware on an international scale, as an international society.

I therefore would like to see the name of the Society altered to "The Talking Machine Society". The word "THE" always to be written in capitals even if the rest of the style is not. The title would then serve for the whole world, and any who wish to join us, whether in far west America, China, or three Eskimos with a wind-up gramophone up in the Arctic Circle, could then become a branch or locale of "THE TALKING MACHINE SOCIETY". We need the co-operation and knowledge of collectors in all parts of the world for we are not a specialist group, as we interest ourselves in all and every aspect of sound recording and reproduction.

But I would like to see, and know, that every piece of printed matter that emanated from the London branch, should bear the words "THE TALKING MACHINE SOCIETY" (Founded by the City of London Phonograph and Gramophone Society - Inaugurated 1919).

Thus Hereford would be able to call themselves, 'The Talking Machine Society, Hereford Branch.

Zurich, The Talking Machine Society, Zurich Branch, and London would become The Talking Machine Society, London Branch. With them, South-East England Branch, and other branches likewise. We might even invite the British Institute of Recorded Sound to become a "Branch" — the Kensington Branch!!

The original recording companies were not restricted by national frontiers, neither should we be. Edison, Columbia, Gramophone, Lyrophon, Favorite, Beka, Pathe, Odeon, Zonophone — they all began as international projects, or soon took on international responsibilities, and the early activities of these companies, both as regards machines and recordings, cannot be dealt with on a purely national basis. We are no longer an "Edison Society", regrettable though that may be to some members, but his products will always be subject matter for the Society.

## CORRESPONDENCE.

I would like to thank member T.C. Fabrizio for his most informative letter published on page 485.

It was evident to me from the "blossoming forth" of the lateral cut disc industry in North America, that either Eldridge Johnson's patent, due to expire in 1925, had been overthrown by the Courts, or else a widespread policy of licensing had been inaugurated after the Great War. Mr. Fabrizio's letter now makes the sequence of events much clearer.

With regard to the vertical cut Aeolian Vocalion discs. Is it a fact that English recorded material appeared on this type of record in America? It should have done, as I have read about the initial setting up of recording rooms in London for the recording of discs for Aeolian, for the U.S.A. market. Two of the recording engineers were well-known as vertical-cut experts.

Mr. Fabrizio associates the OKEH record with the General Phonograph Corp. Was this not a later association? I ask because I believe it to be true that the label was begun by the Otto Heineman



Phonograph (ic) Supply Corp. Inc. and I have the strongest urge to prove that the OKEH record was so named because they used the initials of Otto K.? E.? Heineman.

For news of a "Otto Heinemann", who is probably the same character, see my "Fonotipia Fragmentia" which should be commencing in "The Talking Machine Review-International", with the June 1976 issue.

#### GEORGE BAKER'S "FAUST" ARIAS MATRICES

Member Vic Lubbock has kindly supplied the matrix numbers for Beka Meister M.179, as appealed for. These are 9669 for the Serenade, and 9670 for The Death of Valentine — can anyone confirm the numbers on Parlophone E.10049?

The Beka Grand Record, No. 904, with titles sung by Victor Conway and Robert English, respectively, with which I hazarded a guess may have been recorded by George Baker, it is now quite evident were not so recorded. One of the sides may have been recorded by Robert Howe, or even both, but I am not expert enough to decide.

#### A SEX CHANGE IN YORKSHIRE INDUCES THOUGHTS ABOUT COLUMBIA

No, I have not gone "haywire", not yet anyway! The "sex change" refers to another mistake I have made in the pages of Hillandale News. (Well, as I write so much I'm bound to make the occasional mistake, aren't I?)

In last February's issue I included in my remarks about the Crystal Palace and Brass Bands, that the home of the famous Black Dyke Mills Band was Kingsbury, Yorkshire. What I should have put was Queensbury — I do apologise to all those who have an interest in the Brass Band movement, especially supporters of the Band itself.

How did I make this mistake? This is where Columbia interposes.

Long ago Neasden was a village. North-west of Neasden was another village called Kingsbury, and north of Kingsbury was the hamlet of Queensbury, household names with us in Neasden, and hence the substitution of Kingsbury for Queensbury. From my hall window, through a gap in the houses opposite, I can see into Kingsbury, which lies the other side of the River Brent. What is interesting about the view is that it includes a church steeple, which forms part of a church named, (believe it or not), St. Andrew's!

This is an unusual church, because every time I look at its steeple I am reminded of Columbia's "Magic Notes" trade mark. Why? Because this church used to stand in Wells Street, Oxford Street, London, W. until it was pulled down and re-erected in Kingsbury in the early 'thirties or late 'twenties.

Now to Wells Street, came the Columbia Phonograph Company General in May 1900 when the Bell & Tainter patents belonging to the Edison Bell Consolidated Phonograph Company had expired, and I often wonder as I gaze at that steeple whether any of the officers of the Columbia company of those days ever entered that church, praying for forgiveness, perhaps, for any patent infringements they may have been perpetrating!!

#### THAT PHOENIX — REGAL G.6447 — COLUMBIA RENA RECORD. Page 484, April issue.

This was issued in May 1913 as Columbia Rena Record 2127 and subsequently transferred to the new Regal catalogue in early 1914. In the meantime Columbia had brought out its Phoenix label, in the late summer of 1913, to combat the Gramophone Company Limited's attempt to kill all opposition, with the introduction of its "Cinch" record in England and the Zonophon "Lilas" in Germany — the beginning of the "prices" war. Some of the early issued Regals were later transferred by Columbia to their Phoenix label. G.6447 (formerly Columbia-Rena 2127) being one of such records. The evidence that Phoenix discs were Columbia discs is on the labels in the copyright legend, which is identical, or almost so, with the Regal and Columbia Rena labels' legends.

#### APPEAL (WHAT, ANOTHER ONE?)

Having mentioned the Beka Meister Records more than once, may I ask for the matrix numbers please of the following discs:-

"Meister Orchestras"

M.60 M.61 M.64 M.69 M.71 M.72 M.79 M.80 M.83  
M.84 M.87 M.95 M.96 M.98 M.102 M.149 M.154  
M.159 M.160 M.164 M.168 M.169

Jessie Broughton

M.65 M.147 M.151

Jamieson Dodds

M.63 M.66 M.67 M.70 M.77 M.82 M.88 M.92

M.100 M.153

George Barnes

M.178 M.182 (George Barnes was George Baker)

Robert Howe

M.150 M.158 M.167 M.175 M.183  
 Lenghi-Cellini  
 M.62 M.78 M.81 M.86 M.90 M.91 M.97 M.101  
 M.148 M.156  
 Blanche Tomlin M.85  
 Francillo-Kaufmann M.157  
 Jessie Reeve M.181  
 Fanny Carter M.166  
 Fritz Vogelstrom M.161  
 Dresden Operatic Quartette M.171  
 Berlin Opera House Chorus M.171  
 Prof. Joan Manen M.172  
 Sam Hemsall M.93  
 Charles Davidson M.178

Melanie Kurt M.99

John Perry M.89 M.152 M.165

Matrices used for the above records may also be found on Parlophones:- E.10091, E.10387, E.10263, E.10115, E.10149, E.10066, E.10065, E.10154, E.10072, E.10265, E.10155, E.10056, E.10071, E.10114, E.10136, E.10048, E.10507, E.10067, E.10359, E.10252, E.10350, E.10486.

Please send titles and matrix numbers from either Beka Meisters or Parlophones to me at [REDACTED] Road, Neasden, N.W.10. I cannot afford to reply to all of you individually but will try to give you a mention in thanking you through the pages of Hillandale News in future issues.

## PAPER AND THINGS

by George Frow

Michael Walters continues the issue of his newsletter of Gilbert and Sullivan gossip, and in Numbers 3 and 4 reviews recent stage productions as well as looking at historical aspects, and all this seems to cover a need not already adequately filled. Michael Walters (address: Tring Museum, Tring, Herts, England) stresses this is not a publication but a newsletter for private circulation, and welcomes contact with other G & S enthusiasts. Don't forget to include a large s.a.e. if you write, as this seems to be an entirely voluntary service.

Some records to hand from Argo, among which is Kevin Daly's production of "Let's go to the Music Hall". Kevin has attempted to repeat what he did for the talking machine on "Mr Edison's Fabulous Phonograph" some years ago (and still in the Society Catalogue), this time for the Music Hall. On two well-filled records he has chronicled the history of the Music Hall through writings of the period, punctuated by songs of the times, often rendered by their creators. This is really the sort of production that would have gone better on a medium like radio, where it would not have been limited by copyright considerations, but by drawing on the Decca library and the record shelves of collectors, we hear the famous and lesser men and women; one voice heard is Rob Currie's, whom older members will recall as a regular attendee at the "Horse and Groom". Continuity is spoken by Jessie Matthews,

Stanley Holloway, Ted Ray and Sandy Powell, all of whom have toured the variety stages in their time, and I think that despite their names and obvious sincerity, trained microphone speakers would have been preferred, as were used in the earlier Mr. Edison set. Their material contains little or no personal reminiscences. Two records in a folder then for £3-98 (Argo ZSW 535/6), this is attractively decorated with adverts of the period. Kevin Daly is very able at assembling this sort of social investigation, and he will benefit as more copyright recorded material becomes free to use, and I look forward to his further essays.

Stanley Holloway is a very active octogenarian, and on Argo ZDA 170 (£2-99), he performs 14 songs and monologues including some recollections of 'Albert' and 'Old Sam'. A well-filled record in these days of short measure; the best song? For me it's "My word! you do look queer". Recommended without reservation.

Through the good offices of E.M.I. the Society will shortly be issuing a facsimile of the HMV machine catalogue. This has 32 pages and will carry a coloured cover as close to the original as possible, and will cost 80p post free. Orders to the Treasurer will be dealt with as soon as the catalogues are received.

"The Edison Phonograph Monthly" ran from 1903 to 1916, and these are being reprinted and issued in hard covers by Wendell Moore, 33 Arctic Spring, Jeffersonville, Indiana, 47130, United States. The first issue is now ready and costs \$12.95, post free. With sterling at present in the doldrums, this is quite



an outlay, but it is a handsome reprint and indispensable to Edison-ites, and I would advise all who can or wish to try and get it.

Sydney Carter (7 Abbots Close, Worthing, Sussex, England) tells me that in addition to the Edison STANDARD feed-screw nuts, he is now offering GEM sizes; application for price, etc. should be made direct to Sydney Carter, and he tells me also that he still has some Blue Amberols to dispose of.

## C O R R E S P O N D E N C E

From F.R. Burt, [REDACTED]  
Brough, North Humberside, HU15 1EH.

I am a newcomer to the C.L.P.G.S. and also to the field of Phonograph and Gramophone collecting.

There must be a lot of people who have a latent interest but, like myself, had no idea how deep the interest was until it is awakened by some situation, happening or circumstance.

I had often looked longingly at an old PYE Consul radio (1932) used as the 'ancient' in an 'ancient & modern' display of a local Radio & T.V. shop, when about a year ago the business was disbanded giving me the opportunity of purchasing the wireless.

This was the awakening of my collecting instinct, as not only did I talk to the owner as if it was a dearly loved pet to which I would give a good home, but on getting it home I found that I treated it just as one would, with care, love and attention.

Having got this far I realised that I had to introduce this beginning to a collector's fever to the family. In my case this comprises of a dear and understanding wife, three each of dog and cat. No easy task I assure you.

The confrontation with my wife was postponed at least for a while as she was out at the time, and the fuskies (cats) were in their own 'Summer House' in the garden, which left the dogs.

The dear and aged Pekingese on hearing the wireless venting sound, gave a dreary splutter and was otherwise not impressed, and the Collier showed disgust after sniffing it and finding it couldn't be eaten, while the German Shepherd took up a position, as is its breeding, to

guard and protect me from it.

Due to the degree of volume being used, I did not notice my wife's approach until I saw the Alsatian show its true allegiance by changing her protecting to her mistress.

My wife's first remarks were that I had my stereo too loud. I ask you, tho' I was excited with my new pride and joy, I hadn't banked on it being compared let alone mistaken with the somewhat costly stereo outfit. I stood aside to reveal to the dear lady the reason for the ancient sounds. Believe it or not, but the contraption was accepted - "Providing you don't leave it there".



This then was the beginning, and in about two weeks I was encouraging my wife to help me home in our trusty Bedford from a so-called Antique shop in the nearby city, my latest find — a Geisha cabinet gramophone. I don't know the model, but it has a rather nice roll round door for sound outlet. (Like the roll top desks). Would you understand when I tell you that I put it in the Greenhouse? Well, it was a chilly March, and it was warm in there so that I could clean and polish in comfort, out of the way, (very important that), with some pretty flowers to boot.

Now the wireless went into a bedroom, so on completion the gramophone went into the same place, and all remained well in the household.



With real enthusiasm I now started looking and asking anyone I met, whether I knew them or not, if they had or knew of any old gramophones, records, radios or even Phonographs, and through sheer cheek and vigilance, came up with some surprising results.



My next catch was a little private collection comprising of a Dulcephone horn gramophone, a H.M.V. table model (No. not known but it has an open front — no doors), a H.M.V. table model 109, a Karna table model, (again no No.) and a very old looking Regal table model looking rather like the old horn type but without the external metal horn. Then there was an Academy cabinet model, a rather nice red mahogany custom built model, and six portables comprising of a Dulcet, three H.M.V. models, all the same but model No. not known, a smaller Mantone model and an even smaller Grafton model. Together with this little lot came extra motors, soundboxes, tone arms, turntables, etc. etc. and some 300 old records with boxes of needles to match.

The trusty Bedford was brought into play once more, and tho' stressed a little, transported all home safely having been passed at a deliberately slow speed by a patrolling police car who probably thought we were "trades people".

Each item was demonstrated as it was un-

loaded, to the delight of all the family, and the sitting room soon became more like a bazaar and the only solution so as we could sit once more, was all upstairs with the whole lot, so a complete takeover was achieved with the bedroom. It is a bedroom no more.

Each one was preened and repaired where required, (via the greenhouse of course), several small tables and other pieces of furniture were acquired by visiting auction sales and the whole collection up to this point was set out.

I will admit that as we were new to auction sales, I managed to come home with several items I neither wanted or used, acquired by the simple and innocent action of nodding agreement during conversation I was having while bidding was in progress. Not I assure you to be recommended.

My next purchase was a Mead horn gramophone bought at a rather higher cost than my previous acquisitions because it was obtained from a high class antique shop. This is something else which is not to be recommended if one wishes to keep the costs down. Nevertheless the value has been covered by natural cost increase due to inflation, etc. during the time I have had it, tho' one finds that this sort of observation is perhaps pleasing in one way but irrelevant in another as one doesn't consider parting anyway.

I then went through a phase where records were coming in by the bundle, or perhaps it would be more accurate to say heap.

People brought them by the bag, box, case and bundle, in fact I was beginning to get so many that serious thought had to be given to the weight problem on the upper floor.

Two Gilbert cabinet gramophones then came my way, and once again via the greenhouse, they took their place in the collection.

My cup was full and indeed almost runneth over, and I had to call a halt to any more large gramophones, also to find suitable storage for the records.

I started with the wireless in March and was able to show off the collection in July/August which now amounted to seventeen gramophones, two Phonographs, a small amount of cylinders and 800 (eight hundred) records, all of which I am going to try to catalogue, tho' where to start and what for instance a Matrix No. is or



what significance it has I wouldn't know at this point.

Though I may be a new member to the C.L. G.P.S. I can see the immense value and need of such a Society and the benefits it can and does offer.

Perhaps my little story may help would be collectors see the pitfalls and pleasures in starting to collect and indeed may bring to light

people in my own area who are either established or would like to become interested.

Is it possible that one could become useful in some way to the Society? even if only in a small way perhaps. I make the offer with pleasure and anticipation.

Thank you for your time in trying to read my not too good typing.

## SOUND REFLECTIONS & ECHOES IV

### "QUADRAPHONICS"

Quadraphonics — variously spelt — is the Hi-fi jargon word for four-track sound systems. Firstly, is the system valid at all? — as some audio commentators have pointed out: we only have two ears. Yes, true, but sound can have more than two sources — in fact a symphony orchestra with 60 to 80 musicians playing ensemble in any normally 'live' hall will present the listener with a multitude of signals, both direct and echoes. Even so, it must be explained to me what exactly are 'Quadraphonic Headphones' advertised by one enterprising Japanese maker.

It is the function of the system to reproduce just this multiple sound source, as accurately as possible for the listener; and the sound pattern presented to the listener will be an image within the confines set by the inherent limitations of the particular one in use. Also the listener's relative position to the Reproducers and his orientation amongst them make an important effect.

Historically, the various systems boil down to two main avenues of approach for any multi-channel reproduction:-

1) "The Wave Front" — where two or more microphones side-by-side pick up the signals, and reproduce it by the same number of speakers — maybe slightly wider spaced in the auditorium. This was first demonstrated by the use of parallel telephone instruments at a Paris Exhibition as long ago as the 1880's; but it was first demonstrated with real loudspeaking music systems in the early 1930's; by Bell Telephones/Western Electric in the USA. To this day many cinema systems are broadly based on this concept, using three tracks behind the screen and one rear "Auditorium" Track — although this track is not usually in constant use throughout any one film.

2) "Stereo Systems" — or "Binaural". This isn't

just two tracks. It is a variety of systems with a twin track, or one track modulated twice (sometimes using "carriers") which by using "sum-and-difference" signals, are so designed to give a true stereo image on reproduction.

The inventor of this was certainly Blumlein — who between 1929 and 1933 working for both Columbia and HMV, cut complex 90° 78 r.p.m. discs — thus setting the scene for the modern 45° 45° L.P. which has been in use now for about 20 years. (Pye Records issued the first U.K. discs in the late 1950's — using the Danish "Lyrec" system). Others of this genre are the EMI "stereosonic" tape system on ¼" 7½ i.p.s. tapes; and the Neumann/Telefunken 90° microphones.

This is just to give a brief resume of the background to multi-channel work — and the exact methods of working and their relative merits can be made by reference to text books and patent applications. In each case "phasing" of the channels must be correct. (That is the relative polarity of any one in respect to all the others). Some of the theory is quite complex, and because of the peculiarities of human auditory stimulus and response, they are not fully understood, but this doesn't imply the systems don't work. They certainly do.

My own opinion is that a three-track system has a lot to commend it — probably because I worked for many years on 3-track Ampex Tape Recorders (½" @ 15 or 30 ips) and the subsequent "reduction" to both stereo and mono for the L.P. discs.

But what about returning the Quadraphonic Discs? Again, they certainly work — I have heard some striking results from them — as far back as early '74. But there are now (mid-'76) at least four different systems issued; and the "Battle of the Systems" has become a jungle ..... a series of expensive laboratory experiments which ultimately will benefit neither the manufacturers nor the users.

Without going into fine detail, the situation is

broadly: there exist four 4-track disc systems commercially; all are regarded by their makers as a "surround sound" (360°) system, with speakers intended either:

Two front (Left & Right) and two rear (also L & R) or occasionally:

One front, one rear (both central), and one either side.

All have as the "hardware" a 33-rpm microgroove disc — and this is the main pertinent point, common to all, that I'll return to.

Briefly, the systems ("software") are:

QS System (Matrix). Sansui, Pye.

SQ System (Matrix). CBS, Sony, Capitol, EMI, Electro-Voice

CD-4 System (Modulated). JVC, RCA, Atlantic, Victor, Warner, Electra

UD-4 System (Modulated). Nippon-Columbia.

The NRDC/IMF (British) system is still at the experimental stage; and various "Hafler" systems, where 3rd; or 3rd & 4th channels are artificially derived by summing the stereo signals, are not truly Quadraphonic.

Generally, any one family of record labels will be a licensee of any one of the above patented systems; and all have a more or less compatibility with each other, and existing stereo and mono reproducers. The systems are also intended for radio transmissions and cinema/large auditoria applications.

Due to the increased use of integrated Circuits (I.C.'s) the equipment maker can often accommodate for all or some of these systems in his equipment; as the "heavy" components — four power amplifiers with four speakers, are common to all.

But an important point is this: they are *all* compromises — although they all give a Quadraphonic effect; somewhere sacrifices have had to be made — be it frequency response (bandwidth), separation, cross-talk, playing time, dynamic range or distortion. They all have a relative performance unique to each one — none are perfect. All are complex. All are different. Altogether a jungle ..... for example, just

one newly proposed system is the ambisonic (or 'periphonic'; or 'tetrasonic' — take your pick), this caters for heights as well as width or "surround", and is also referred to as '3-dimensional sound'!

So what is the solution — how can the *situation* be simplified for the record buyer? Simple: the answer lies in one word. T A P E.

All these discs mentioned started as *tapes* in the first instance — so why all the unnecessary mechanics of cutting the *discs* — an outmoded medium surely — basically the same principle as the 78's of 80 years ago and only first cousin to the cylinders. (Truthfully a bit of each as hill-and-dale and lateral recording techniques are used). Think of it: a multi-track tape — with no modulation problems, no tracking errors, no pinch effect, constant velocity, minimal cross-talk and so many more advantages ..... seems inevitable.

But commerce will have the last word — and discs are so well entrenched in the market place — so the battle is not yet over, to the cost to us all, and the Audio Industry itself; worse still, new forces may yet appear with even another "disc system".

But I will option for tape. With at least three different tape systems presently available, all well established: reel-to-reel, cassette, cartridge, the "hardware" (and factory capacity) is mainly there, and with modern micro-miniature electronic circuitry within technology's grasp — the system ("software") should not prove difficult for the laboratories to solve. Also, as no "matrixing" nor "modulation" of the audio signals are required (to encode the sound into one track, as in the discs) it is a pure "no-compromise" system. It's simple, being little more than four parallel mono tracks on the one tape, correct in phase, perfectly synchronised and no serious limit to frequency or dynamic range.

How long must we wait for the inevitable?

BARRY RAYNAUD.





## THE BUBBLE BOOKS

by Frank Andrews

Consequent upon my appeal for information with reference to the "Bubble Books", member Ian Cosens of Halifax kindly sent the photocopies illustrated here. These provided me with the label design and the record numbers for the first three discs in Volume 1 of the 12 volume series. But there is no mentioning of Hodder & Stoughton, Ltd. who were the publishers in 1920 and 1921. Mr. Cosens informs that the Harper book was published in America with a copyright of 1917. I know that these American issued albums were offered by dealers in England but what I am wishing to establish is

## The BUBBLE BOOK

HARPER & BROTHERS  
New York

Singing by

Tom, the Piper's Son  
Mary and Her Little Lamb  
Jack and Jill

Story by

Ralph Mayhew and Burges Johnson

Pictures by

Rhoda Chase

Records by

Columbia Graphophone Co.  
Harper & Brothers  
Publishers



that Hodder & Stoughton actually had a hand in the production of these sets of records in 1920 and 1921. Would anyone who has examples of these albums please look closely at the bottom of the inside covers, or elsewhere, for the symbols H. & S. Ltd., the usual trademark of Hodder & Stoughton, Ltd. who are known as manufacturers of albums for the Gramophone Company Ltd., e.g. the plum labelled "Madame Butterfly" set with Sheridan.

I still require full details of the records in Volumes 2 to 12, with the exception of Volume 2, record 2-3/824-4 and Volume 9, record 9-2/1182-2K.

(Photo-Stats by kind permission of Ian Cosens).

## PAPER AND THINGS

by G. L. Frow

Several items have come my way which I think should be known about; in my last summary I mentioned having received a Catalogue of an Edison display recently put on in Japan, and Toru Funahashi, 64 Sanae-cho, Moriguchi-shi, Osaka, 570, has very kindly made arrangements for further supplies; these may be bought from him for 1000 yen, £1-65p, or \$3.35 apiece, and I really do recommend a copy to anyone who is interested in our hobby. We would have to go a very long way to see such a beautifully printed catalogue of Edisonia anywhere, showing as it does not only machines but places closely associated with Edison's life, all in full colour to boot. Captions are in Japanese and English.

Since my mention of him nearly a year ago, George Fudge of [REDACTED] Bridgwater,

TA6 5NU, is still laboriously turning out FIRE-SIDE and GEM horns, in red or black, both with gilt decoration. He tells me he manages to produce about one a week and now sends them all over the world. We are so used to looking at tired and scratched originals that it is an eye-opener to see what these horns really did look like when they were new sixty or seventy years ago; anyhow your enquiries to George Fudge, not to me, please!

Sydney Carter, ever mindful of the wants of collectors, is making feed-screw nuts, having made a start with STANDARDS and FIRESIDES. Collectors will know that the STANDARD Model A, B and C need a right-hand thread, and Models D, E, F and G and FIRESIDE a left-hand thread — this political alignment is over the inflationary action of extra gears — and Sydney Carter, [REDACTED] Sussex, will tell you all about the prices, as I have no indication whatsoever.

ALL STARS	* * * *	* * *	PLAY WITHOUT NEEDLES
<b>DIAMOND</b> <u>DOUBLE</u> <b>DISCS</b>			
<b>ONE SIZE</b>  <b>10<math>\frac{1}{2}</math></b> INCHES.	<b>NOVEMBER LIST CONTAINS</b>  SELECTIONS BY: GUARDE REPUBLICAINE BAND. H.M. SCOTS GUARDS. MIDLAND SILVER PRIZE BAND. ROUMANIAN COURT BAND. SERGT. LEGGETT. ALEX. PRINCE. WILL EVANS. ERNEST SHAND. MARK SHERIDAN. WHIT CUNLIFFE. GEORGE LASHWOOD. BILLY WILLIAMS. MISS RUBY HELDER (Lady Tenor). MARGARET HAYES.		<b>ONE PRICE</b>  <b>1/6</b> Double-Sided
WRITE FOR ILLUSTRATED LIST TO DIAMOND DISC Ltd., 81, CITY ROAD, LONDON, E.C.			

This advert was published before Diamond  
Double Discs were taken by Pathe Freres of  
London.

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THE HILLANDALE NEWS is published on behalf of the CITY OF LONDON  
PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, [REDACTED]  
Street, West Finchley, London, N.3 1PG, to whom all articles should be sent,  
and P.H. Curry, [REDACTED] St. Sampsons, Guernsey,  
Channel Isles, to whom all advertisements should be sent.



## C O R R E S P O N D E N C E

[REDACTED]  
Bridgwater, Somerset

Dear Bill,

May I publicly thank Philip Hobson for his "British Music Hall on Record" which has appeared in sections in the last few issues. More strength to his tone-arm elbow.

His extremely useful survey has benefited me by revealing that certain performers I knew of in no particular context were, in fact, music hall artistes. These figures now assume a more interesting aspect. An example is Hamilton Hill "The Australian Baritone", a splendid singer who packs a big vocal punch; witness his Edison two-minute wax of "Best of All".

Endorsing Ernie Bayly's letter in No. 87, I hope that an appendix of non-vocal performers will appear soon.

Yours sincerely,

M. L. Gardner.

[REDACTED]  
St. Andrews, Fife.

Dear Mr. Brott,

It is good to hear Barry Raynaud throwing some general light on the problems of sound reproduction in his articles "Sound Reflections and Echoes". Unfortunately, his chosen mixture of the general and the particular tends to give an impression of inconsistency.

For instance, in the introductory article, he claims, quite rightly, that "detail is so important" and cites the case of the cutting stylus angle; but when talking about amplifiers, he dismisses "Damping Factor" as "not so critical" — and for the dubious reason that speakers have lower impedances and stiffer construction nowadays.

He complains that the technical press talk of "slew-rate" and "rise-time"; but he finished by saying "that's what music is all about.....complex waveforms with steep transients". As slew-rate and rise-time refer to aspects of an amplifier's ability to respond to, and reproduce, steep transients, there is surely some relevance to "practical reproduction"!

His mention of letting "your ears be the final (objective) judge" is surely a little misleading, particularly as the inherent *subjective* nature of the "definition" of Hi-fi is mentioned in the last para-

graph of the first article.

I tend to agree with his views on the power-handling "grace" of valve amplifiers (as opposed to transistor ones); but surely, some of the problems of transistor amplifiers are due to the fact that the power they give is *not* always smooth or clean right up to the cut-off. Here some technicalities must be introduced: in order to get more efficient conversion of power supplied to an amplifier into power to the speaker, transistors in the output or power-handling stage can be arranged as a "push-pull" pair in a mode known as Class B. This arrangement is such that each transistor of the pair is more or less completely switched off for the period when the other is "conducting" power to the speaker; thus each member of the pair handles half the output wave-form, one taking positive signals, the other negative, relative to a zero level of no output at all. At the zero level, there must be a cross-over between the two output devices — when one switches off and the other on again in order to do some work.

What happens here is very important - the changeover must be so smooth that the total signal output has no artificial kinks introduced in it at this point. With valves, which in a similar place in an amplifier would be arranged in Class A, taking current constantly and *not* switching off completely, there is in any case a more graceful change from the "on" or conducting state to the "off" state; but with transistors the change is quite "awkward"; this results in a decided kink in the reproduced waveform — this is known as "cross-over" distortion and can sound as an unpleasant "hairiness" added to the sound.

Although much work has been done to combat this problem — including the use of large amounts of feedback — the Class B transistor amplifiers *still* have a tendency to sound weak and out of control compared with the valve amplifiers, even those with measurably *greater* distortion of more "ordinary" kinds. The trouble is that at the cross-over point, both effective feedback *and* damping factor tend to disappear (a point often overlooked!), and so rather horrid things can happen to a complex signal: for instance, completely new sounds formed by combining various parts of the original ones can be produced (intermodulation distortion): transients (those cymbals clashes, drum and bell beats, trombone "raspberries") can be so lost control of that they are squeezed out piecemeal

instead of coming briskly and incisively (transient distortion).

Unfortunately, distortion figures quoted for amplifiers are usually only those of simple harmonic distortion (effectively a change of timbre towards the harsh), and not those of intermodulation and transient distortion, which are usually *much greater*, especially for Class B transistor amplifiers. Thus Mr. Raynaud's "chasing the distortion figures to one hundredth of 1%" disguises the search for reasonably low intermodulation and transient distortion (say, less than 0.5% — which is still quite audible).

As for damping factor, a contrary example of my own will show its importance: having built myself an amplifier (more of that later) of considerably better performance than almost all commercial ones I have heard I decided that some of the improvement was due to increased damping of the loudspeakers (0.16 ohms damping 8 ohms nominal). In other words, if the speakers tried to move by themselves (e.g. after being given a hefty wallop of drum or cymbal transient), they were nicely "shorted" by 0.16 ohms and brought under control (a process known as "damping"). However, a quick calculation showed that I had about 0.25 ohms of wire connecting each speaker to the amplifier.

So, I shortened the leads considerably — to about 0.08 ohms — and, lo and behold, there *was* an improvement, particularly in stereo sound.

Now, about my experience with an amplifier. Some time ago, I decided that there was something wrong with commercial transistor amplifiers (which are almost exclusively of the Class B or related types, so as to get efficient power conversion) and looked around for an improved design. Eventually, I found one in a 1970 issue of "Wireless World": this was for a rather rare breed of transistor power amplifier — class A — in which the output transistors pass a steady current all the time, diverting some of it to the speaker as the signal demands. This is of course very inefficient: the present design dissipates about 70 watts (as *heat*) while giving me a possible total maximum of 20 watts output; obviously not a commercial proposition!

However, since the output transistors (there are two sharing the load in push-pull) are *never* switched off, there are no problems about cross-over effects; so, there can be no cross-over distortion,

there is considerably less intermodulation distortion, and the transients are much improved and "clean" sounding. (This is in comparison to my previous amplifier — a Quad 303 — with 0.03% harmonic distortion specified!).

Just in case readers consider that this is a "hi-fi only" effect and not for their old 78's, let me remind them that 78's have a constant *deluge* of transients (i.e. crackle, etc.). If these are distorted and mixed with the rest of the signal (by intermodulation), the results are "noisier" discs and a muddier sound: I know, I've heard the improvement!

Mr. Raynaud unfortunately uncovers only the tip of the iceberg of high-quality sound reproduction, doing so with the effect (if not actual intent) of whetting the appetite for it and simultaneously demonstrating it to be something of a humbug! This may well confirm the veteran record collector (both meanings!) in his view of the subject, which is a pity.

After all, there is much to be gained, both inside and outside the record-collecting clique, from an aspiration to the best reproduction of old recordings, together with a readiness to experiment with modern techniques.

Yours sincerely,

Peter G. Adamson.

P.S. I originally started this some time ago, but an intervening period of no less than 3 doses of 'flu slowed me down quite a bit!!

Brighton BN2 1EH

Dear Sir,

The National Gramophonic Society

Can anyone write in the pages of the Hillandale News a little about the above society. I have recently come across five sets of their cream labelled records. They are a little unusual to me and seem to have found their way to Sussex from the Newcastle-on-Tyne area. They are:-

1. Schubert String Quartet in A minor — Op. 29 (acoustic recording) featuring the Spencer Dyke String Quartet. This has no catalogue number but matrix numbers on the shellac and label 33E through 9 sides to 41E. The 10th side has the Scherzo from Mendelssohn's String Quartet Op. 44 No. 2 with the same personnel - Matrix 44EX.
2. Schubert Piano Trio in E flat - Op. 100



(acoustic recording) has Spencer Dyke (Violin)  
B. Patterson Parker (Cello) and Harold Craxton  
(Piano).

This set is complete on 9 sides and is coupled  
with:-

3. Schonberg String Sextet Verklarte Nacht - Op.  
100 (acoustic recording) with Spencer Dyke &  
Edwin Quaife (Violins) Ernest Tomlinson & James  
Lockyer (Violas) B. Patterson Parker & E.J.  
Robinson (Cellos). These two sets have no matrix  
of catalogue numbers but similar to the others  
are coded on both the shellac and the labels with  
letters of the alphabet.

4. Schubert's Quintet in C major - Op. 163  
(acoustic recording) featuring W.W. Cobbett &  
Emily Keady (Violins) Susan Spain Dunk (Viola)  
Marie Dare & Charles Crabbe (Celli). Again no  
numbers just the letters, e.g. GG., HH., JJ and so  
on. The letters are followed by a plus or minus  
sign, plus on the first side minus on the second  
and so on.

5. Boccherini String Quartet in E flat played by  
The Poltronieri String Quartet. This time the label  
states N.G.S.92 speed 80 (electrically recorded)  
and a little M in a circle (also on the shellac).  
The matrix numbers are four sides 134E through  
137E (this is not shown on the shellac).

In certain cases there are little hand written  
notes such as 'Page 349 Jan 1927' and 'P.433  
Feb 1926'. To what do these notes refer? The  
quality of these recordings is first rate with  
negligible surface noise, so can anyone say who  
pressed these discs and where were they recorded.  
Also, how extensive was this society's catalogue  
and did they restrict themselves to chamber  
music.

Unfortunately two of the sets have developed  
'Junkshop Pile Anomaly' and the Boccherini  
String Quartet has fallen in pieces. The Schubert  
Quintet in C major - Op. 163 is excellent except  
for parts 9-10 which has a bite out of it. So if  
anyone has this set incomplete, send me a pound  
for postage and I will dispatch the rest to you, or  
I could vice versa. Whatever, there is nothing  
worse than an incomplete set of records. It's  
rather like getting to the end of a whodunnitt to  
find the last pages missing!

Yours sincerely,

T.R. Brockway.

Worthing.

Dear George,

I have been considering the very wide range  
of interests of our members - which I have discussed  
with them over the years.

Here is a list - to which you may be able to  
add - and this may be useful in devising new articles  
on various subjects for the Hillandale News.

1. Historical Research - Machines, Fittings and  
Records.
2. Forming a collection of Machines, Attachments,  
etc.
3. Repair work on Machines, improvements, etc.
4. Making metal and papier mache horns.
5. Recording of early records for posterity and  
lectures.
6. Study of the early British Music Hall Artistes  
and their recordings.
7. Forming a collection of cylinder record boxes  
and record labels (GR).
8. Compilation of Catalogues - Machines, Att-  
achments and Accessories.
9. Compilation of Catalogues - Disc and Cylinder  
records.

#### RECORD COLLECTING.

10. Operatic Music and Ballads.
11. Popular Music - Ragtime and Jazz.
12. Vocalists.
13. British and American Big Band Dance  
Music.
14. Comedy and Humorous recordings.
15. Instrumental Solos.
16. Gilbert and Sullivan.

With all good wishes,  
Sydney Carter.

Bournemouth BH6 4JA

Dear Bill,

Just to answer Philip Hobson's recent query.

The Zonophones issued under the pseudonym  
of Arthur Lloyd were actually recorded by Burt  
Shepard on 2nd Sept 1904. It would seem that  
the veteran Music Hall artist did not himself  
record.

Best wishes,  
Ernie Bayly

## SOME ERRORS IN THE SOCIETY'S CYLINDER CATALOGUES

By Frank Andrews

I am not a cylinder collector, although I do have a key-wind Gem, as sold by the Edison Bell Consolidated Phonograph Co. Ltd., on which I play one Columbia Indestructible record, and try to demonstrate some old wax cylinders, all Edison Bell, except for a few Sterlings, which are mostly worn or badly attacked by fungus.

As readers of fellow member Ernie Bayly's magazine will know, I have over the past year or so been writing articles on the phonograph record companies which proliferated in England between 1902 and 1909. During my researches for these articles, I have become somewhat interested in the recorded repertoire on the cylinders which were produced during those years, and I have recently bought a number of the Society's catalogues to help fill the yawning gaps in my knowledge.

I have noticed one or two statements in these catalogues which I am sure do not accord with the facts, and I am therefore writing this article to put those things right which I know are wrong, for the benefit of those who already have such listings, and to forewarn those who are about to buy the catalogues.

### **"The Indestructible Record Company, Albany, New York, United States".**

This catalogue, by our late President, Major H. Annand, lists the indestructible cylinder records which were issued both in the United States and in Britain.

I cannot talk about the United States end of the business, but as far as Great Britain is concerned, when these records were introduced here, they were sold as Columbia Indestructible Records, and my one record says "Columbia" on the end of the cylinder. They were described by Vice-President H. Cromelin, of the Columbia Phonograph Co. Gen'l., in the U.S.A., as "Columbia Indestructible Cylinder Records". This was in August 1909. It had been reported in English periodicals that the Columbia Company had bought the business of the Indestructible (Phonographic?) Record Co. of Albany,

New York, some time earlier, which was why the records were exported here as "Columbia Indestructible Records". The British branch of the Columbia Phonograph Co. Gen'l. had nothing to do with them; they were sold through the sole agency of John G. Murdoch & Co. Ltd., and later, when Columbia rid themselves of the indestructible business, the records were sold here simply as "Indestructible Records" or Murdoch's "Indestructible Records." Murdoch themselves never disguised the fact, after the name "Columbia" had been dropped, that the records were, in fact, made at Albany, New York, by the Indestructible (Phonographic) Record Company. This company was reformed with full independent status after Columbia had taken its business and then later rejected it. My account of the records in Britain is in the February 1976 issue of the "Talking Machine Review".

I do not believe it is correct to say that Columbia acted solely as agents for these records. The business was in being, Columbia bought it, Columbia disposed of it. Whilst they were in ownership the records were sold and marketed as "Columbia" — "Indestructible Records". Similar records had been on sale in England earlier, made under the same Letters Patent, first as Edison Bell Indestructible Records and as their Ebony Records, and later they were manufactured by the Lambert Company Limited, as Lambert Gold Moulded Permanent Records, see my article on Lambert Records in an earlier issue of Talking Machine Review.

Major H. Annand was correct in stating that the 2 minute British records were all released in May 1910. The first American releases were promised for August 16th, 1909 at 1/6d. each.

Murdoch's were responsible for the British recordings, the recording rooms being on their premises.

Hoping I have established those two or three corrections, I come now to the "Catalogue of the First Series (Brown Wax) Edison Bell two minute Cylinder Phonograph Records, 1896-1902".

I am only concerned with the cover.

The first error is to state manufactured by



the Edison Bell Consolidated Phonograph Co. Ltd. because the first company to be styled the Edison Bell Consolidated Phonograph Company Limited was not brought into being until 1898, thus making an absurdity of 1896.

But even then there is no evidence that the Edison Bell Consolidated Phonograph Company, Limited, whether the first or second company of that name, ever manufactured cylinder records. All their records were manufactured for them by their associated company Edisonia Limited, after they had bought it off James Edward Hough and his backers. Hough then became Sales Manager for Edison Bell, and recording, at Edisonia Limited, was in charge of Russell Hunting. Any records made by Edisonia Limited, before 1898, were independent of the 'Edison Bell' company which preceded the Edison Bell Consolidated Phonograph Company Limited. That such records passed to Edison Bell, on the purchase of Edisonia Limited, there can be little doubt, but those records were known as "London Records", which was, and had been, Hough's name for his records, which he had been producing in London since 1894, with the aid of Harry Bluff and others, long before his London Phonograph Company was reformed as Edisonia Limited. It was this Edisonia Limited (Proprietor, James E. Hough) which produced the records of 1896 to 1898, and it was "Edisonia Limited" (Proprietor, the Edison Bell Phonograph Corp. Limited, later the Edison Bell Consolidated Phonograph Company Limited, first company, and second company) which manufactured records from 1898 to 1902.

The factory at Euston Buildings, was the last factory to be used during the years 1896 to 1902. As my article on the Lambert Company Limited pointed out, Euston Buildings were used by the Lambert Company Limited to manufacture their Indestructible records, after Edison Bell had ceased making them under Lambert patents. In 1903 the Edisonia Limited works at Peckham came into production. Edison came to England, and the Gold Moulded Record was in.

"Edison Bell Records", announced as such, were not, according to High Court testimony, on sale in England before the summer of 1901, previous to that "London Record" was the

usual announcement of Edison Bell Records as made by Edisonia Ltd. for the Edison Bell Consolidated Phonograph Company, Limited.

Edison Records have no connection with Edison Bell records. The United Kingdom's Edison Records were recorded by or for, and manufactured by or for, the National Phonograph Company, Limited, an English registered joint stock company, which later changed its name to Thomas A. Edison, Limited. It's merchandise was manufactured abroad at first, but then a factory was established alongside Willesden Junction Station, London, N.W. After this factory was given up, all Edison commodities were imported from the U.S.A.

#### **DISCREPANCIES BETWEEN THE SOCIETY'S COMPLETE INDESTRUCTIBLE CATALOGUE AND THE FACSIMILE REPRINT IN COLLECTOR'S PARCEL B.22.**

- The complete catalogue gives "Lacalle's Band"; the reprint "Lacalle's Military Band."  
 3070, "complete" gives Foster as composer, "reprint" gives Langey, both should read "Foster, arr. Langey".  
 3094, "complete" gives Pflueger as composer; "reprint" gives Von Suppe. Who?  
 3025, "complete" gives E. Rose & G. Rubel, flute & clarinet; "reprint" gives Lacalle's Symphony Orchestra. I suppose it was a combination of both?  
 3007, "complete" gives "band"; "reprint" gives "symphony orchestra".  
 3008, 3043, 3047, 3076, 3090, in "complete" are given as John Lacalle's Orchestra, which in the "reprint" is given as John Lacalle's Symphony Orchestra.  
 3105, 3120, in "complete" as Indestructible Symphony Orch.; in "reprint" as John Lacalle's Symphony Orchestra.  
 3088, in "complete", Sousa is credited for "Whip & Spur". In the "reprint" there is a misprint, for the title is given as "Ship and Spur", the composer given is Allen?  
 3100, "complete" gives Indestructible Concert Orch.; "reprint" gives John Lacalle's Symphony Orch.  
 3103, "complete" lacks composer; "reprint" gives Ingraham.  
 3027, "complete" gives O'Dea as composer of Ghost; "reprint" gives Caldwell.

- 3027, "complete" lacks composer for Linden;  
"reprint" gives Birins.
- 3089, "complete" gives Gabriel as composer;  
"reprint" gives Wellings.
- 3026, Doane or Doune as composer?
- 3107, "complete" gives Nora Bayes as composer;  
"reprint" gives Lawrence and Gifford.
- 3015, "reprint" gives no name to the quartette.  
"Complete" gives Peerless Qtte. The same applies to 3042.
- 3018, "complete" gives Wesley as composer;  
"reprint" gives Holbrook.
- 3012, "complete" gives Peerless Quartette;  
"reprint" gives simply "Minstrels".
- 3093, "complete" gives Stonehill as composer/  
author; "reprint" gives Spencer.
- 3080 to 3084, the "reprint" gives dance measures and composers which the "complete" mostly lacks. 3084's full title used to be given as "On the Beautiful Blue Danube". Today, simply as "The Blue Danube Waltz".
- 3095, "complete" gives Ellen Wright as composer; "reprint" gives Waldteufel. Waltz is lacking from "complete".
- 3096, Given as a two-step in "reprint", as is 3097.
- 3098, "complete" lacks 'waltz' and composer is given as Cowan; "reprint" gives Roberts as composer.
- 3099, "reprint" gives two-step and the spelling

of composer differs.

- 3112, "complete" gives McKenna as composer and lacks 'Schottische'; "reprint" gives Rolfe as composer.

#### BRITISH SELECTIONS

- The "Complete" gives "Famous Indestructible Record Band"; the "reprint" gives "Famous Indestructible Band".
- 7017, "complete" gives Fall & Wimperis as composers; "reprint" gives P. Rubens.
- 7002, "complete" omits "Balkan Princess" and composer P. Rubens.
- 7010, "complete" gives (Lady) Scott as composer; "reprint" gives 'traditional'. I believe the song was arranged by Lady Scott?
- 7016, "complete" gives "Dollar Princess"; "reprint" gives "The Girl in the Train".
- 7024, "complete" lacks composer; "reprint" gives Arthurs.
- 7006, "complete" gives Benjamin & Spross as composers; "reprint" gives Cherry.
- 7021, "complete" lacks composer; "reprint" gives 'original', i.e., Whitlock.
- 7034, "complete" lacks composer, "reprint" gives Whitlock.
- 7013, A misprint in "complete", "motter" for "metter". "motter" = motto.
- 7028, "complete" has Worton David as composer; "reprint" has (T.) Morse.
- 7029, "Reprint" does not give composer.

#### "ANDY'S SNIPPETS" (Frank Andrews)

From "The Phono Trader and Recorder" of July 1911.

#### THE HOMAGE ANTHEM

One of the most interesting records ever produced in the history of the talking machine world is that of the "Homage Anthem," specially composed for the Coronation by Sir Frederick Bridge, and made by the Westminster Abbey Choir for "His Master's Voice" — the Gramophone Company. This anthem occupies the central place in the Coronation ceremony, being sung in the interval, during which the archbishops, bishops, princes and peers pay their homage to His Majesty. The composition is written in a broad and simple, but impressive, style, and the effect of the organ and brass accompaniment is really superb. Mr. Edward Lloyd, who sang the solo, emerged from his

all too early retirement in order to sing, for the last time in public, in the Coronation choir, and the famous tenor's wonderful voice, which still retains in a marvellous degree its pristine freshness and vigour, stands out most beautifully in this record. This is the only solo sung at the Coronation ceremony. Sir Frederick Bridge, who attended specially to personally conduct the choir when they went to the company's laboratories, took a very keen and lively interest in the whole production, and the company is to be congratulated on a great achievement, which, apart from being an artistic triumph, places the gramophone on a yet higher pedestal in the eyes of the English-speaking people.